

MUSIC - UNIVERSITY OF TORONTO




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Tchaikovsky, Peter Ilich
[Morceaux, piano, op. 72]
Dix-huit morceaux

M
25
C42
op.72
B6
1910
v.14



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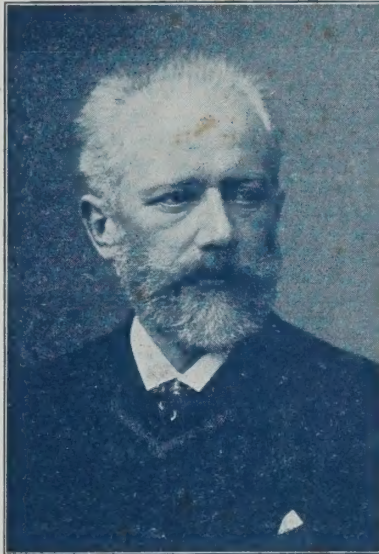
P. Tschaïkowsky.

- Op. 32. **Francesca da Rimini.** Fantaisie d'après Dante. m
 Pour Orchestre.
 Partition 20,—
 Parties d'Orchestre 10,—
 Arrangement pour Piano (K. Klindworth) 5,—
 Arrangement pour Piano à quatre mains (K. Klindworth) 7,—

- Op. 55. **Suite No. III.** Pour Orchestre.
 (1. Elégie. 2. Valse mélancolique. 3. Scherzo. 4. Tema
 con Variazioni.)
 Partition 30,—
 Parties d'Orchestre 50,—
 Arrangement p. Piano (M. Lippold) 8,—
 Arrangement pour Piano à quatre
 mains 12,—

- Op. 57. **Sechs Lieder** für eine Singstimme
 und Klavier.
 No. 1. O sprich, wovon die Nachtigall 1,50
 No. 2. Auf's bleiche Herbstgefil'd: Das
 bleiche Herbstgefil'd deckt Stille
 allerwärts 1,25
 No. 3. O, frage nicht 1,50
 No. 4. Schlaf' ein: Entschlaf' ich doch,
 wie einst als Kind, noch einmal
 wieder 1,50
 No. 5. Der Tod: Streut die Rose duft-
 end ihre Blätter hin 1,25
 No. 6. Nur du allein: Nur dich allein
 hat stets mein Leid gerührt 1,25

- Op. 60. **Zwölf Lieder** für eine Singstimme und
 Klavier.
 No. 1. Die gestrige Nacht: Wie war sie so klar, die
 gestrige Nacht 1,50
 No. 2. Verschwiegenheit: Nicht ein Wörtchen, so lange
 ich leb' 1,25
 No. 3. O, wüsstest du: O, wüsstest du doch nur, wie viele
 heisse Thränen 1,25
 No. 4. Die Nachtigall: Nachtigall, du mir das Liebste von
 den Vögeln all im Haine! 1,25
 No. 5. Schildete Worte: O, mein Stern, du am nächt'gen
 Himmel 1,50
 No. 6. Schlaflose Nächte: Schlaflose Nächte, in wonnigem
 Rausch verbracht 1,25
 No. 7. Lied der Zigeunerin: Dort im Dickicht lodern
 Flammen 1,25



- Op. 60. **Zwölf Lieder** für eine Singstimme und Klavier. m
 No. 8. Liebewohl: Lieb' wohl! und denke nicht der Tage
 der Schmach 1,25
 No. 9. Die Nacht: Sprich, warum ich dich lieben muss 1,50
 No. 10. Die Lockung: Hinter'm Fenster lässt im Schatten
 sich ein Köpfchen sehen 1,25
 No. 11. Heldenmuth: Heldenmuth weiss zu kämpfen 1,25
 No. 12. Sternennacht: So mild und sanft die Sterne
 lauschten 1,50

- Op. 72. **Dix-huit Morceaux.** Pour Piano.
 No. 1. Impromptu 1,75
 No. 2. Berceuse 1,50
 No. 3. Tendres Reproches 1,25
 No. 4. Danse caractéristique 1,75
 No. 5. Méditation 1,50
 No. 6. Mazurque pour danser 1,75
 No. 7. Polacca de Concert 2,—
 No. 8. Dialogue 1,50
 No. 9. Un poco di Schumann 1,25
 No. 10. Scherzo-Fantaisie 2,50
 No. 11. Valse-Bluette 1,50
 No. 12. L'Espigle 1,50
 No. 13. Echo rustique 1,50
 No. 14. Chant élégiaque 2,—
 No. 15. Un poco di Chopin 1,50
 No. 16. Valse à cinq temps 1,50
 No. 17. Passé lointain 1,50
 No. 18. Scène dansante. Invitation au Trèpak 1,75

- Op. 73. **Sechs Lieder** für eine Singstimme und
 Klavier.
 No. 1. An dem schlummernden Strom 1,25
 No. 2. Nacht: Schon erlischt der Kerze Schein 1,25
 No. 3. O, du mond'heile Nacht 1,50
 No. 4. Sonne ging zur Ruhe 1,25
 No. 5. In trüber Stund' 1,50
 No. 6. Weil' ich, wie einstmals, allein 1,25

- Roméo et Juliette.** Ouverture-Fantaisie d'après Shakespeare.
 Pour Orchestre.
 Partition 12,—
 Parties d'Orchestre 25,—
 Arrangement pour Piano (C. Bial) 2,50
 Arrangement pour Piano à quatre mains (Rimsky-
 Korsakoff) 3,—
 Arrangement pour deux Pianos à quatre mains (K.
 Klindworth) 4,—

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ED. BOTE & G. BOCK, BERLIN W. 8,
 Begründet 1838

Probeseite!

SEHNSUCHT

Clemens Schmalstich Op. 70 Nr. 2^a

Lento amoroso (Tempo di Boston lente)

Klavier

pp
una corda

pp
wiegend

a tempo
poco rit.
dolce

dolce

Für Klavier M 1,50
Für Violine und Klavier . . M 1,50
Für Salon-Orchester . . . M 2,—
(Walhalla Nr. 532)

Ed. Bote
BERLIN W 8



& G. Bock
Gegründet 1838

À LA MÉMOIRE DE W. SKLIFFASSOVSKY.

Chant élégiaque.

P. Tschaïkowsky, Op. 72. N° 14.

Adagio. (♩ = 69.)

PIANO.

p cantando quanto possibile

p con Ped.

più f

p

f

Propriété des Editeurs.

Stich und Druck von C. G. Röder, Leipzig.
13902

Ed. Bote & G. Bock, Berlin.



First system of musical notation, piano (*p*). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. It features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, shimmering effect. The piano part consists of chords and single notes in the bass.

Second system of musical notation, mezzo-forte (*mf*). The texture continues with intricate beamed passages. The piano part provides a harmonic foundation with chords and moving lines.

Più mosso, moderato assai. ♩ = 92.

Third system of musical notation, pianissimo (*pp*), marked *dolcissimo*. The tempo and dynamics change significantly. The music is slower and softer. The piano part features a steady, flowing eighth-note accompaniment. The upper part has a more melodic, flowing line.

Fourth system of musical notation. The piano part continues with its steady eighth-note accompaniment. The upper part maintains a melodic flow with some harmonic changes.

Fifth system of musical notation, marked *poco cresc.* and *più f*. The music begins to build in intensity. The piano part continues its accompaniment, while the upper part features more active melodic lines. The system concludes with a *più f* (piano) section in a different key signature.

- - man - - - do

po

- - co - - a

cresc.

mf *molto espressivo*

po

- - co

Più tosto allegro.

cresc.

f *f*

First system of a piano accompaniment. The right hand features triplet chords and single notes, while the left hand plays a steady eighth-note accompaniment. The lyrics "cre - scen - do" are written below the notes. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of the piano accompaniment. It begins with a *ritenuto* marking. The right hand has triplet chords, and the left hand continues with eighth-note accompaniment. The lyrics "de - cre - scen - do" are present. The system ends with a long note in the right hand.

Third system of the piano accompaniment. The right hand has a melodic line with a *mf* marking, and the left hand has a sustained bass line. The system concludes with a *dim. e ritenuto molto* marking and a final chord.

Fourth system of the piano accompaniment, marked **Tempo I.** The right hand features a complex, rapid melodic line, and the left hand has a steady eighth-note accompaniment. The system begins with a *p* (piano) marking and includes a *Ped.* (pedal) instruction. The system ends with a ** Ped.* marking.

Fifth system of the piano accompaniment. The right hand has a rapid, continuous melodic line, and the left hand has a steady eighth-note accompaniment. The system begins with a *sempre marcato il canto* marking and includes a *sempre con Ped.* instruction. The system ends with a final chord.

Musical score for piano, consisting of five systems of two staves each. The key signature is three flats (B-flat, E-flat, A-flat). The first system shows a complex melodic line in the right hand with many beamed sixteenth and thirty-second notes, and a simpler bass line. The second system continues this pattern. The third system includes dynamic markings *poco* and *cresc.* with hairpins. The fourth system includes the marking *piu f*. The fifth system concludes the piece with a final melodic flourish in the right hand.

p

poco cresc.

p

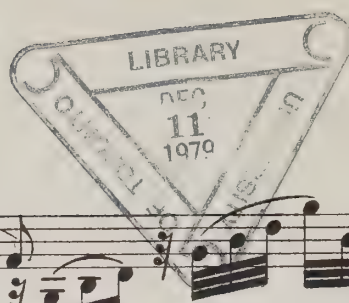
più f

dim.

The musical score consists of five systems, each with a grand staff (treble and bass clef). The key signature is four flats (B-flat major or D-flat minor). The first system begins with a piano (*p*) dynamic. The second system includes a *poco cresc.* (poco crescendo) marking. The third system features a *p* (piano) dynamic. The fourth system includes a *più f* (più forte) dynamic. The fifth system includes a *dim.* (diminuendo) marking. The notation includes various musical symbols such as notes, rests, slurs, and articulation marks.

poco *cresc.*

mf *dim.* *p*



sempre marcato

cre - scen - do

First system of the musical score. It features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with a grace note and a triplet of eighth notes. The bass staff has a rhythmic accompaniment. Dynamics include *mf* and *p*. A fermata is placed over a note in the treble staff.

Second system of the musical score. It continues the piano accompaniment. The treble staff has a melodic line with a triplet of eighth notes. The bass staff has a rhythmic accompaniment. Dynamics include *pp*, *f*, and *mf*. A fermata is placed over a note in the treble staff. The word *riten.* is written above the treble staff.

Third system of the musical score. It features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with a grace note. The bass staff has a rhythmic accompaniment. Dynamics include *p*. The tempo marking *Poco più mosso.* and the word *dolce* are written above the treble staff.

Fourth system of the musical score. It features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with a grace note. The bass staff has a rhythmic accompaniment. Dynamics include *p*. The words *di* and *mi* are written below the treble staff.

Fifth system of the musical score. It features a piano accompaniment with a treble and bass staff. The treble staff has a melodic line with a grace note. The bass staff has a rhythmic accompaniment. Dynamics include *pp* and *pppp*. The words *en* and *do* are written below the treble staff. The system ends with a double bar line and a repeat sign.

FRANZ LISZT

Ausgewählte Klavierwerke *durchgesehen und bezeichnet von* Eugen d'Albert

- 1 Erste Ballade
- 2 Zweite Ballade
- Etüden in fortschreitender Schwierigkeit (Études d'Exécution transcendante)
- 3 Abendstimmungen (Harmonies du Soir)
- 4 Andenken (Ricordanza)
- 5 Eroica
- 6 Irrlichter (Feux follets)
- 7 Mazeppa
- 8 Große Konzertetüde Des-Dur (Grande Étude de Concert ré bémol)
- Zwei Konzertetüden
- 9 Waldesrauschen
- 10 Gnomenreigen
- 11 Impromptu-Walzer (Valse Impromptu)
- Legenden
- 12 Die Vogelpredigt (St. François d'Assise: La Prédication aux Oiseaux)
- 13 Der heilige Franziskus von Paula auf den Wellen schreitend (St. François de Paule marchant sur les Flots)
- 14 Liebesträume, Drei Nottornos
- 15 Mephisto-Walzer Episode aus Lenaus Faust
- Poetische und religiöse Stimmungen (Harmonies poétiques et religieuses)
- 16 Anrufung — Ave Maria (Invocation — Ave Maria)
- 17 Lobpreisung Gottes in der Einsamkeit (Bénédictio de Dieu dans la Solitude)
- 18 Lobgesang der Liebe (Cantique d'Amour)
- 19 Erste Polonaise
- 20 Zweite Polonaise
- 21 Sonate H moll

- 22 Totentanz, Paraphrase über: Dies irae
- 23 Tröstungen (Consolations)
- Venedig und Neapel
- 24 Gondellied (Gondoliera)
- 25 Kanzone (Canzone)
- 26 Tarantella
- Wanderjahre (Années de Pèlerinage)
- Erstes Jahr: Schweiz (1^{re} Année: Suisse)
- 27 Die Tellskapelle (Chapelle de Guillaume Tell)
- 28 Am See von Wallenstadt (Au Lac de Wallenstadt)
- 29 Pastorale
- 30 An einer Quelle (Au Bord d'une Source)
- 31 Gewittersturm (Orage)
- 32 Tal von Obermann (Vallée d'Obermann)
- 33 Hirtenweise (Eglogue)
- 34 Das Heimweh (Le Mal du Pays)
- 35 Die Genfer Kirchenglocken (Les Cloches de Genève)
- Zweites Jahr: Italien (2^{me} Année: Italie)
- 36 Sposalizio
- 37 Penseroso
- 38 Kanzonetta des Salvator Rosa (Canzonetta del Salvator Rosa)
- 39 Sonett des Petrarca Nr. 47 (Sonetto 47 del Petrarca)
- 40 Sonett des Petrarca Nr. 104 (Sonetto 104 del Petrarca)
- 41 Sonett des Petrarca Nr. 123 (Sonetto 123 del Petrarca)
- 42 Nach einer Lektüre im Dante (Après une Lecture de Dante)

Bei Bestellungen genügt Angabe der Nummer

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- J. S. Bach
- 43 Orgelfantasie und Fuge G-moll
- Ch. Gounod
- 44 Walzer aus der Oper: Margarete (Valse de l'Opéra „Faust“)
- N. Paganini
- 45 Glöckchen-Étude (La Campanella)
- G. Rossini
- 46 Cujus animam. Arie aus: Stabat mater
- 47 Regatta in Venedig (La Regata veneziana)
- Fr. Schubert
- Wiener Abende (Soirées de Vienne)
- 48 Walzer Nr. 2
- 49 Walzer Nr. 6
- Lieder:
- 50 Ave Maria
- 51 Erbkönig
- 52 Ständchen
- 53 Der Wanderer
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- 54 Frühlingsnacht
- 55 Widmung
- R. Wagner
- 56 Spinnerlied
- 57 Elsas Brautzug zum Münster
- 58 Elsas Traum
- 59 Festspiel und Brautlied
- 60 Einzug der Gäste auf Wartburg
- 61 Lied an den Abendstern
- 62 Isoldens Liebestod

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(Auswahl aus den Klavierwerken)

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